

FIG. 1.—AMIENS CATHEDRAL: THE THREE PORCHES, WEST FRONT.

THE SYMBOLISM OF FRENCH SCULPTURE IN THE THIRTEENTH CENTURY.

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Read before the Birmingham Architectural Association, 29th November 1907.

WE are all familiar with the fact that Gothic art, both in the region of construction and of sculpture—that is, both on the material and spiritual or expressive side of it—arrived at its high-water mark in the thirteenth century in France. In saying this I am not saying anything disrespectful of Italian, Spanish, or German, and least of all of English, Gothic. Italian Gothic did not excel in construction, and did not principally find expression in sculpture; Spanish Gothic hardly began to be important before the fifteenth century, and was soon overtaken by the Renaissance; German architecture was greatest in the period which preceded the Gothic times; and while we all admit, or rather claim, that in some respects English Gothic equalled French, and in others surpassed it, no one can deny that in construction and sculpture the French took the lead and kept it.

Among the most notable examples of this splendid triumph of Gothic art in France are the cathedral churches of Chartres, Rheims, Amiens, Beauvais, and Bourges; and there is a long list of other churches which are only second to these. Volumes have been written and remain to be written about each one, but I think it may be interesting to spend half an hour in an attempt to describe and illustrate the sculpture of one of them, viz. Amiens.

It is natural that a convert should be called upon to receive instruction in the doctrine of a religious body before he becomes a member; and the idea seems to have existed in the minds of the builders of these great churches that they would provide the people as they entered the western doors with an exposition of the Christian faith. The western walls, and

especially the porches, were so covered with sculpture as to become veritable books of teaching; the western front of Amiens [fig. 2] may be called an epitome of the thought and teaching of the time. The central porch is so vast that it is able to contain in its recesses twelve nearly life-size statues; the two other porches have eight each [fig. 1]. On the front of the buttresses which form the sides of the porches are twelve more, and under the feet of each is a smaller figure, or figures, crouching under his pedestal, which helps to identify his

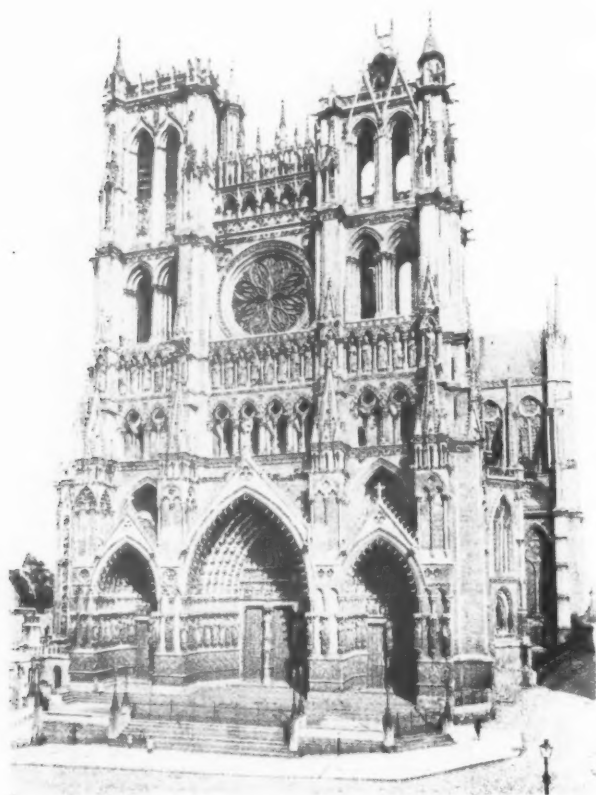


FIG. 2.—AMIENS CATHEDRAL: WEST FRONT.

personality and his meaning. The tympana of the great arches are filled with sculptures in relief; the voussours are filled with hundreds of figures; and above the porches, extending from side to side of the great façade at the base of the towers, is a row of twenty-two life-size figures, each with a royal crown upon his head; while on the apex of the gable of the central porch is a great angel-trumpeter who seems to say to those about to enter that before they can understand the mysteries which are celebrated within they must learn the lesson which is carved for their instruction on the walls without.

What, then, is the lesson of this stupendous picture? The key is to be found in the great figure of Christ on the centre pillar of the great central doorway [fig. 3]; the rest indicates, on the one hand, the evidences on which His life and death and teaching are based; on the other the nature of His teaching.

He is surrounded on right and left by figures of the Apostles [fig. 4], who were His witnesses; while on the faces of the four buttresses are Prophets—not all the Prophets, but those only who prophesied His coming. Above, under the towers, the long row of crowned figures are



FIG. 3.—LE "BEAU DIEU D'AMIENS": FIGURE OF CHRIST ON TRUMEAU OF CENTRAL PORCH.

the kings of Judah, who represent His genealogy. In the tympanum of the central porch [fig. 5] and on the little bas-reliefs on the plinth is an epitome of Christian doctrine. The latter contain representations of the virtues and vices; the former contain a realistic scene representing the Resurrection and Final Judgment, in which the souls on either side of the seated figure of Christ are led, some to eternal life and some into the mouth of hell.

I cannot do better than quote here a sentence from Mr. Ruskin's description in the "Bible of Amiens." "Look back," he says, "to the central statue of Christ and hear His message. He holds the Book of Eternal Life in His left hand, and with His right He

blessest, but blessest on condition: 'This do, and thou shalt live; and this if thou do not, thou shalt die.'"

So much for the general scheme. We may now more fully examine some of the details. Let us look back again to the figure of Christ on the centre pillar of the central door. Under His feet and upon the pedestal on which He stands are two animals, a lion and a dragon [fig. 6]; and under the pedestal are two more, a bird with a cock's head and a serpent's tail, and a kind of dragon crouched with one ear on the ground and the other covered by his tail.

Evidently the animals are symbolic. It is true that often animals and flowers are used in churches of this date for no other reason than the expression of a delight and interest in



FIG. 4.—APOSTLES IN CENTRAL PORCH, AMIENS.

natural forms; but in this particularly important position in the centre of the central doorway, under the very feet of Christ, no serious sculptor would carve animals only for fun.

What, then, is their meaning? Mr. Ruskin tells us that the lion and the dragon represent carnal sin, and that the other two animals, the cockatrice and the adder, represent the infidelity of Pride and Death.

I do not know Mr. Ruskin's authority for this explanation. A very interesting clue has, however, been discovered by M. Emile Mâle,* in a sermon written by Honorius d'Autun, in

* *L'Art religieux du xiii^e siècle en France*, par Emile Mâle. Paris: Armand Colin.

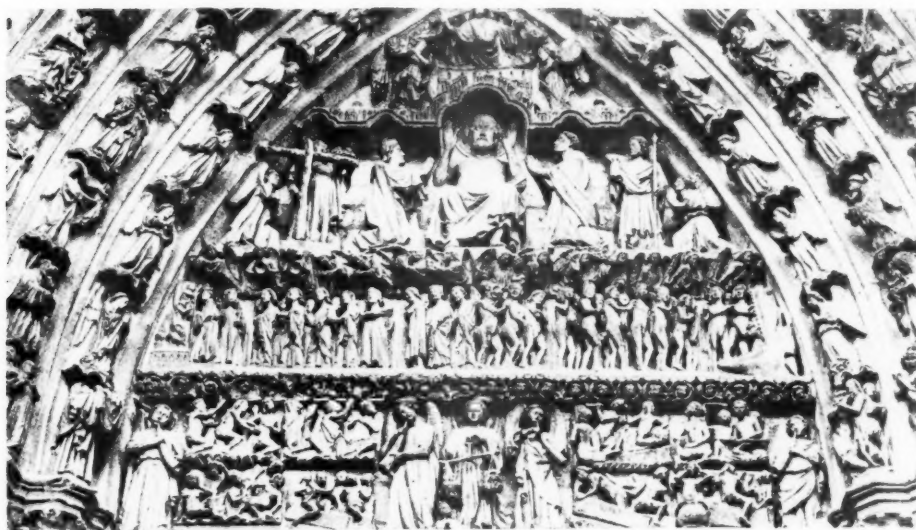


FIG. 5.—TYMPANUM OF CENTRAL PORCH, AMIENS.

the twelfth century, on the 13th verse of the 91st Psalm. This verse in the Vulgate reads: "Super aspida et basiliscum ambulabis et conculcabis leonem et draconem"—"Thou shalt tread upon the aspic (adder) and the basilisk (cockatrice), and the lion and the dragon thou shalt trample under thy feet."

This Psalm has always been interpreted by the Church with reference to our Lord, and is so taken by Honorius, who then explains the symbolic meaning of the four animals; and no doubt the meaning which was given in a sermon in the twelfth century will be that which was in the mind of the sculptor of the thirteenth. The lion, he says, is antichrist; and the dragon is the Devil; the basilisk or cockatrice, half bird and half reptile, is death; the aspic

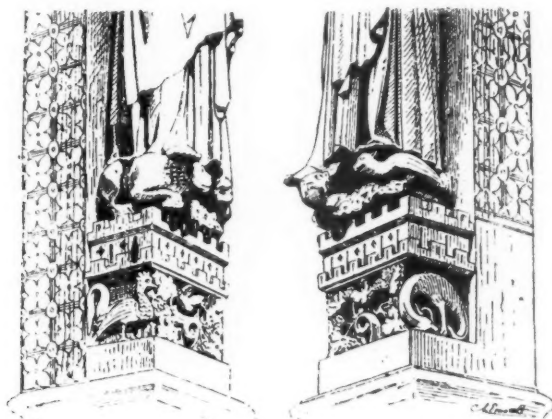


FIG. 6.—AMIENS: PÉDESTAL OF THE FIGURE OF CHRIST ABOVE.

or adder is sin: so that the meaning of the whole is the triumph of Christ over the Devil, over Sin, and over Death.

The symbolism of the adder is the more elaborate. He is represented with one ear on the ground and the other covered with his tail. It seems that in the mediæval bestiaries, from which the mediæval artists derived much of their knowledge or imagination about animals, the aspic is described as a kind of dragon which can be charmed with songs; but he is afraid of his charmers, and when he hears them he puts one ear to the ground and covers the other with his tail; so he disarms the enchanters, and becomes the symbol of the sinner who closes his ear against the word of life.

In this case we have seen that Honorius makes the lion symbolic of antichrist. It is curious that we often find the same symbol used in quite different ways and with different



FIG. 7.—LION AND CUBS: WINDOW AT LYONS.

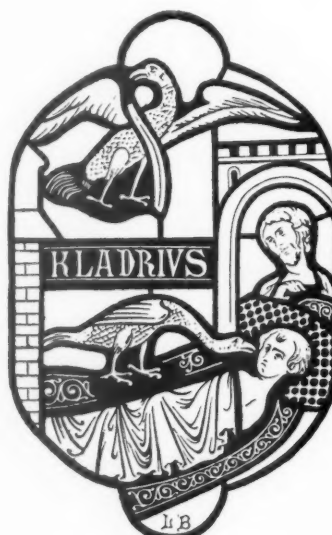


FIG. 8.—THE CHARADRIUS (LYONS).

meanings. The lion, for instance, is sometimes used as a symbol of courage; he is also used as a symbol of the Resurrection.

This last significance of the lion is very characteristic of the credulity and childlike naïveté of the mediæval mind, which to us seems (though it surely was not) almost akin to irreverence. It appears that the bestiaries taught that the lion was an animal who slept with his eyes open, and he was therefore used as a symbol of the Resurrection. But there is another story about him which is still more curious. It was believed that the lion's cubs were born dead, but three days later the sound of the lion's roaring brought them to life [fig. 7]. "So," says Honorius, "was Christ restored to life on the third day by the voice of His Father."

There is a medallion in one of the windows of the cathedral of Lyons, the meaning of which I am sure no one will be able to guess. It represents a young man lying ill in bed, and a great white bird standing on the bed with his beak close to the sick man's mouth [fig. 8]. What can this mean? Here is a passage from another sermon of Honorius d'Autun which, no doubt, explains it.

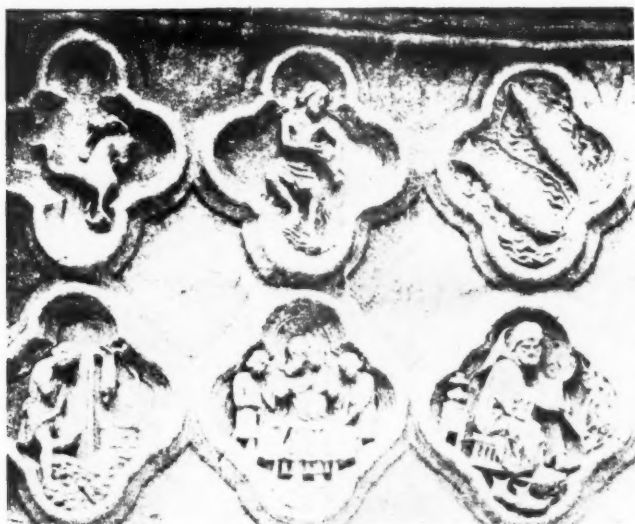


FIG. 9.—DECEMBER, JANUARY, FEBRUARY (AMIENS).

"There is a bird," he says, "called the charadrius which will tell you whether or not a sick man will escape death. He is placed near the sick man: if the man is to die the bird will turn away his head; if he is to live the bird will fix his gaze upon him and with his open beak absorb the disease. Then he flies away into the sunshine, and the disease which he has absorbed goes out from him like sweat. Then comes the interpretation. The white bird,"

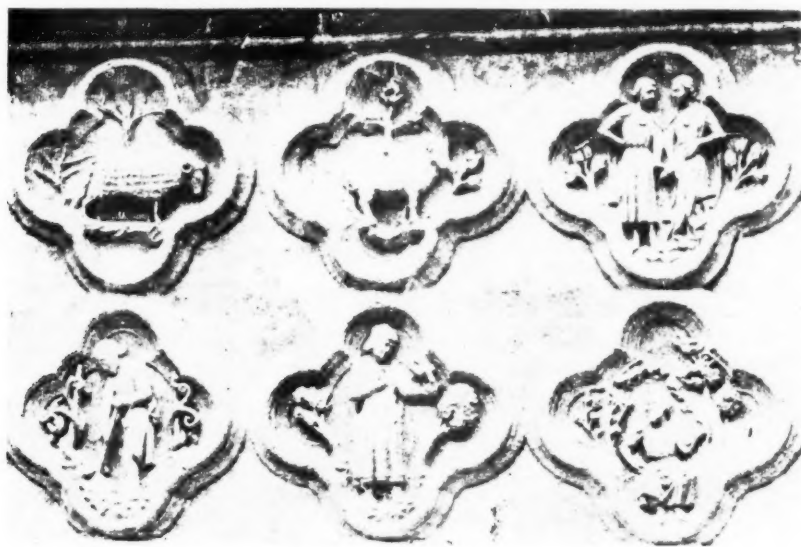


FIG. 10.—MARCH, APRIL, MAY (AMIENS).

continues Honorius, "is Christ. When His Father sent Him to save the world He approached the sick man. He has turned His face away from the Jews and has left them in death, but He has looked towards us and has carried our infirmities on to the Cross. The bloody sweat of our sin has fallen from Him, and He has ascended to His Father and has brought salvation to us all. So the charadrius is the symbol of the Ascension and of the Atonement."

Let us now go back to Amiens. We have seen the great central figure of Christ trampling over Sin and Death, surmounted by the long line of His royal ancestors, surrounded by His



FIG. 11.—JUNE (PARIS).



FIG. 12.—ST. THEODORE (AMIENS).

witnesses the majestic figures of the Prophets and Apostles, and over His head the picture of the Last Judgment, the choice that must be made by man between life and death. We now come to the series of little quatrefoil medallions which at a distance look like a little pattern decorating the plinth, but which are each filled with sculptured scenes and figures of definite and ordered significance.

First, there is a series of the twelve signs of the zodiac, and under them the labours appertaining to the corresponding months of the year. What, you will ask, can be the connec-

tion between the signs of the zodiac and the teaching of the Church? Well, it appears that in the earliest Christian churches the calendar often had its place among the symbolic decorations; it was no doubt from one point of view a relic of paganism. The signs of the zodiac are, of course, of pagan origin; but they soon earned a very definite place in the system of Christian doctrine. The calendar represented the liturgical seasons of the Church: by what seems to us the childlike superficiality of the mediæval mind the accidental correspondence between the number of the seasons and the number of the Evangelists, between the number of the months and the number of the Apostles, led to the strange idea that the year was a symbol



FIG. 13.—FAITH AND IDOLATRY (AMIENS).



FIG. 14.—COURAGE AND COWARDICE (AMIENS).

of Christ. But the most real and profound significance of the calendar is to be seen in the medallions representing various kinds of labour under the sign of every month [figs. 9 and 10]. It is not only a picture of the everyday life of man—though that alone might have given it a place in the building which was to so great an extent the centre of mediæval life—but it is clear from contemporary sermons that it is used to represent the doctrine that one of the means by which man is to obtain his redemption is by the daily labour of his hands.

Let us begin with March. The peasant is digging his vine. In June he mows [fig. 11]. In July he reaps. In August he threshes his corn. In September he gathers his fruit. In October he treads the winepress. In November he sows. Whatever he did in April and

T T

May, these months seem to have been connected in his mind more with pleasure and the delights of the spring season than with work. In April we have a figure in a long robe—I think he is a gentleman, not a peasant, feeding his hawk. This represents sport. In May a figure sitting under the shade of a tree in full leaf enjoying the spring season.

In winter, again, work seems to have given place to ease and conviviality. In December he kills his pig. In January he sits at table feasting. In February he has begun to go out to

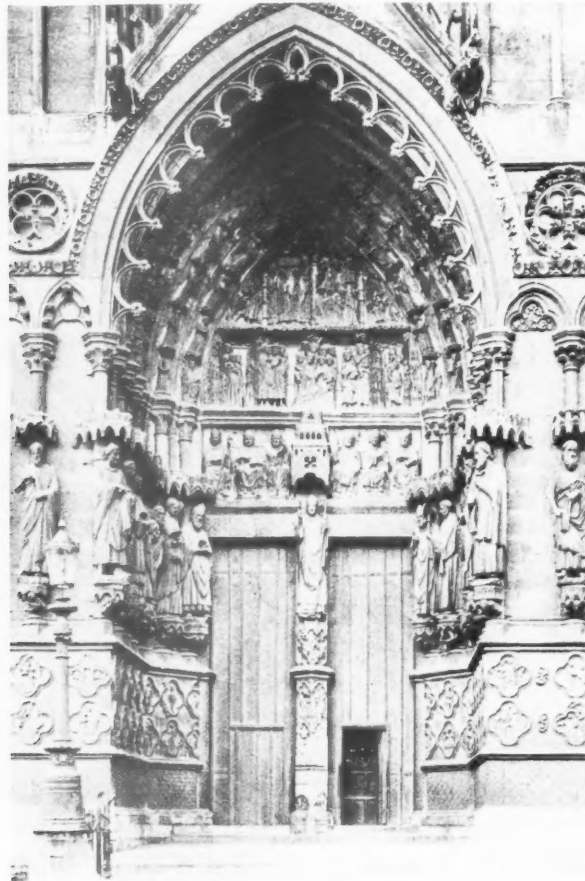


FIG. 15.—NORTH PORCH OF ST. FIRMIN (AMIENS).

work in his fields, but he has got his feet wet in the snow, and is drying his boots and warming his feet by the fire [fig. 9].

Another series of medallions shows the contrast of the vices and the virtues. There are twelve virtues with their corresponding vices. Faith and idolatry, hope and despair, charity and avarice, chastity and lust, patience and anger, prudence and folly, humility and pride, courage and cowardice, meekness and brutality, concord and discord, obedience and rebellion, perseverance and inconstancy.

I will refer in detail to only three of them.

Faith and Idolatry.—Faith is a little old woman holding a shield on which is blazoned a chalice and a cross. Idolatry is a man worshipping a grotesque monkey-faced creature [fig. 13].

Charity and Avarice.—These are represented much as they would be represented to-



FIG. 16.—NORTH PORCH OF ST. FIRMIN: FIGURES.

day, a woman giving her cloak to a poor man; another shutting and holding down the lid of her strong box.

Courage and Cowardice.—A soldier with a sword and a shield on which is a lion [fig. 14]. A young man running away from a rabbit, while a bird sits quietly in a tree and seems to say, What are you running away from?

After all, they are not very interesting these virtues and vices, and Mr. Ruskin says of them that they were evidently not entrusted to the best of the sculptors who worked on the church.

There remain the northern and southern porches, which are really outside the picture of the main front, though their subjects are correlative.

The northern porch is devoted to the figures of the saints and heroes of Amiens and its neighbourhood [fig. 15]. They are not directly connected with the scheme of the whole front, but they show forth how Amiens has learned her own lesson, and how her sons have obeyed it

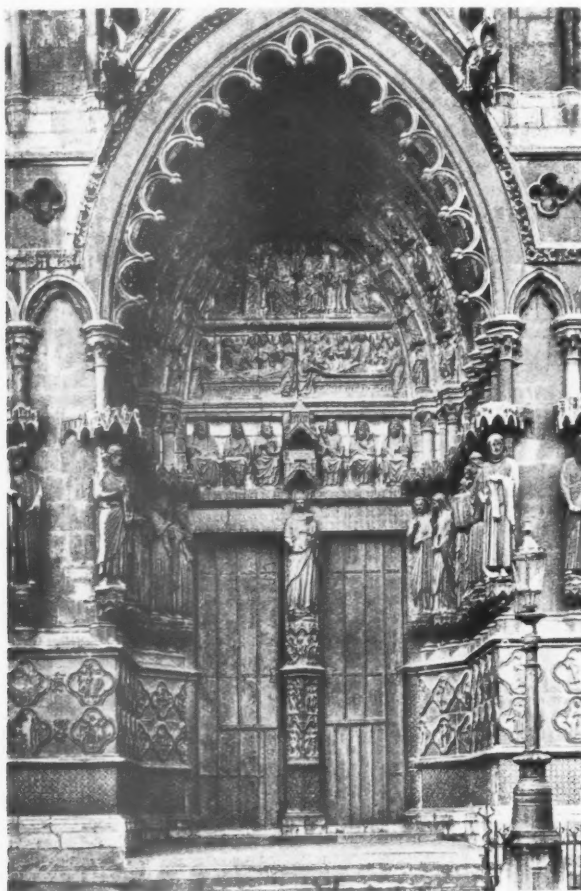


FIG. 17.—SOUTH PORCH OF THE BLESSED VIRGIN (AMIENS).

in their lives. The central figure in the porch is St. Firmin, the first missionary priest who converted heathen Amiens [fig. 16]. Of the figures on the sides St. Firmin, confessor, was a citizen of Amiens; St. Ulpha was an Amienoise anchoress; St. Geoffrey and St. Honoré were bishops of Amiens; SS. Quentin, Gencien, Fulcien, and Victorice were martyrs who suffered at Amiens. There is nothing specially interesting in their stories. It was the custom to kill Christians: they were faithful, and they were killed.

The statue of St. Theodore [fig. 12] is not in the porch, but in another part of the

church: his story is very short, and I give it as it is written in the "Golden Legend" of Jacobus de Voragine.

"He entered into the temple of Mars by night, and put fire into it and under and burnt all the temple. And then he was accused by a man who had seen him and was enclosed in the prison for to die there from hunger, and then our Lord appeared to him and said, 'Theodore, my servant, have thou good hope, for I am with thee.' Then came to him a



FIG. 18.—SOUTH PORCH OF THE BLESSED VIRGIN (AMIENS): FIGURES.

great company of men clothed in white, the door being closed, and began to sing with him. And when the keepers saw that, they were afraid and fled. Then he was taken out and warned for to do sacrifice. He said, 'If thou burn my flesh by fire and consumest it by divers torments, I shall never renye my God as long as my spirit is in me.' Then he was hanged on a tree by commandment of the Emperor, and cruelly his body was rent and torn with hooks of iron that his bare ribs appeared. Then the Provost demanded of him, 'Theodore, wilt thou be with us or with thy God Christ?' And Theodore answered, 'I have been with my Jesus Christ, and am, and shall be.' Then the Provost commanded that

he should be burnt in a fire, in which fire he gave up his spirit; but the body abode therein without hurt about the year of our Lord 277. And all the people were replenished with a right sweet odour, and a voice was heard which said, 'Come to me, my friend, and enter into the joy of thy Lord.' And many of the people saw the heavens open."

The south porch has for its central figure the Blessed Virgin, and on either side are large figures illustrating her history. On the left side are the Blessed Virgin herself with the angel Gabriel, representing the Annunciation. Another figure of Our Lady with St. Elizabeth, representing the Visitation; a fourth figure of St. Mary in presentation with St. Simeon [figs. 17 and 18]. On the right side, the Kings who visited her, Herod who drove her out of her own country into Egypt, and lastly, curiously enough, Solomon and the Queen of Sheba, whose presence Mr. Ruskin explains by the suggestion that these figures represent a better way in which a king may receive a queen than that in which King Herod received her who is represented in this porch as the Queen of Heaven.

Male, however, thinks Solomon typifies Jesus Christ, and the Queen of Sheba the Church, who comes from the farthest parts of the world to listen to His wisdom.

I will finish by referring to one of the medallions at this side of the façade, which is under the statue of Zephaniah [fig. 19]. It represents the terrible denunciation of the prophet against the sins of the world, and his prophecy of the destruction of Nineveh.

"And he will stretch forth his hand against the north, and destroy Assyria; and will make Nineveh a desolation, and dry like a wilderness. And flocks shall lie down in the midst of her, all the beasts of the nations: both the pelican and the hedgehog shall lodge in the upper lintel of it; their voices shall sing in the windows; desolation shall be in the thresholds: for he shall uncover the cedar work."

How should we represent the majesty and terror of this fine passage on two square feet of stone, if any of us had the will to try? I imagine the French sculptor who was set to solve this insoluble problem must have said, "It is impossible, and I will not try; but there is no reason why I should not make you a very charming little medallion, with a nice Gothic palace and a delightful bird in the attic, and a very nice hedgehog in the hall which will serve as a useful little picture in your minds by which you can remember that Zephaniah wrote a lengthy prophecy against the wickedness of cities."

Several of the illustrations of this Paper are taken by permission of the publishers from M. Emile Mâle's book above referred to; and the writer is also largely indebted to the same book for information in the text.

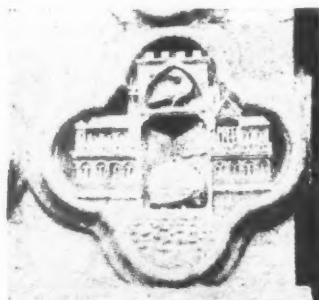


FIG. 19.—THE PROPHECY OF ZEPHANIAH.



9 CONDUIT STREET, LONDON, W., 7th March 1908.

CHRONICLE.

Sessional Paper for Meeting of 13th April.

Some difficulties having arisen in connection with the Paper on the Designs for the London County Hall, arranged for the meeting of the 13th April, Mr. H. Heathcote Statham [F.] has kindly undertaken to read a Paper on that evening entitled "A Threefold Aspect of Architecture: Tradition—Character—Idealism." Numerous illustrations from existing buildings or designs will be shown by lantern.

The Royal Gold Medal.

The Special General Meeting convened by the Council in accordance with By-law for the election of the Royal Gold Medallist for the current year took place last Monday, when the following resolution was brought forward by the President on behalf of the Council:—"That, subject to His Majesty's gracious sanction, the Royal Gold Medal for the promotion of Architecture be awarded this year to M. Honoré Daumet, Membre de l'Institut de France [*Hon. Corr. M.*], for his executed works as an architect and for his distinguished services in the cause of architectural education."

Mr. Alexander Graham, F.S.A., *Hon. Secretary*, in seconding the motion, gave the following particulars of M. Daumet's professional career and work:—

M. Daumet was born at Paris in 1826. He began his architectural career as a pupil of Blouet and Gilbert, and was awarded the Grand Prix de Rome in 1855. His principal works as an architect include the Palais des Facultés and the Palais de Justice at Grenoble; the Palais de Justice, Paris (which he carried out in collaboration with Duc); the Chapel *Ecce Homo* at Jerusalem; the Chapel and Pensionnats for the Dames de Sion at Paris and at Tunis; the restoration of the Château de Chantilly for the Duc d'Aumale; the works at the Château of St. Germain; St. Pierre at Vienne; and other works. M. Daumet's works at Chantilly and at the Palais de Justice are highly esteemed by his French colleagues, by whom he is held in great honour both for the nobility of his character and

the refinement of his work. M. Daumet has been the recipient of various honours, not only from his own countrymen, but from abroad. He was elected by the unanimous vote of all the nations represented on the Permanent Architectural Congress Committee to be their President. He is a member of the Académie des Beaux-Arts of the Institut de France; Inspector-General of Civil Buildings, Paris; Vice-President of the Council of Architecture of the City of Paris, and Official Architect to the Court of Appeal, Paris. He is a Commander of the Legion of Honour, and a Past President of the Société Centrale des Architectes Français. His services on behalf of the educational side of architecture in France have been remarkable. No fewer than nine of his pupils have taken the Grand Prix de Rome, among them being M. Ch. Girault, the architect of the Petit Palais, Paris. M. Daumet was elected Hon. Corresponding Member of the Institute in 1886.

Mr. Graham, in concluding, said he felt that all his colleagues would agree that M. Daumet's career had been a great one.

The President said he was sure it would not be necessary for him to put the resolution formally to the vote by show of hands, but that it would be carried at once by acclamation.

The Meeting responded by warmly cheering, and M. Daumet was declared elected.

Assessing of Competitions.

At the Business Meeting of the 2nd March Mr. Herbert W. Wills [A.], in accordance with his notice printed on the agenda, brought forward the following resolutions:—

1. That for all competitions for buildings of £15,000 and upwards a jury of three Assessors be appointed.
2. That the fees paid to such Assessors be the same in total amount as the fee hitherto paid to one Assessor.

Mr. WILLS, in introducing his resolutions, said:—I should like to remind the opponents of the competitive system that I am quite with them in preferring to obtain work without competition, but at the same time if competitions are held they should, like funerals, be conducted in a decent and reasonable manner. So long as architects have not enough to do, and public bodies like to choose between the work of many, instead of directly appointing one architect, so long will the system last; and while it does it must be in the interests of all that it should be conducted in the best manner that can be devised. What is the present condition of things? Without wishing to make any personal remarks, or to deny that every Assessor appointed has merits which justify from some point of view his selection, it is to be doubted if all of them are fitted for the particular work they have to do. It is possible that some of them are so wrapped up in artistic dreams as to be unable judicially to weigh prosaic facts, while others read more into a design than is there shown on account of their

inventive imagination. Probably in showing themselves to be imperfect Assessors they are conclusively demonstrating their fitness for higher functions. I also believe that, assuming they ever make a mistake, it is made with the best intentions; but from the point of view of a competitor these mistakes are a little unfortunate, and although a certain amount of chastening is good for us we may have a little too much of a good thing. It seems to me that the chief mistakes made under existing conditions arise out of, first, the Assessors ignoring definite conditions clearly laid down in the instructions issued; secondly, forgetting that a design consists of plan, section, and elevations, and that in the best schemes these must be considered as a whole without undue weight being given to any one of them; thirdly, what may be termed overlooking a design. Frequently one sees out of a large number of designs one selected, while another which is of the same type, but which is better developed and carried out, is apparently left out in the cold. Now before considering propositions to obviate these mistakes I should like to say a few words as to conditions. We have most of us frequently found ourselves handicapped by a number of vexatious and useless conditions which greatly limit our power of design. For example, the stating of the exact areas of a large number of rooms is, to my mind, useless and unnecessary. It is far better to have the superficial areas of departments approximately stated, leaving their subdivision to the competitor, or else to have the statement that rooms are for the use of a certain number of people. If, however, all the accommodation is scheduled and dimensions stated, the promoters should leave the cost open, as the accommodation fixes the cost within narrow limits. The existing system of fixing the accommodation and the cost, and penalising one if one exceeds it, is a direct encouragement to mendacity, and we sometimes find statements made in reports which do not seem altogether probable. But there is another side to the question. I well remember Mr. Ernest George telling us that, although clients' demands were often troublesome, the necessity of complying with them frequently gave rise to exceptionally interesting work; and this is also the case from time to time with conditions in a competition. The broad distinction seems to be that promoters should tell us what they really want, but that they should not dictate to us as to the manner in which we should meet those wants. Frontage lines should be definitely laid down, and in most cases we should be told in which of two or more fronts entrances are required. We should be told in the case of a hospital the number and size of the wards, as points of this kind depend on the use to which each building can be put, which considerations are known to promoters and not to competitors; on the other hand, if accommodation may be equally well placed on one of two floors, it is mischievous to make even a suggestion as to the position of the accommodation in question. Broadly speaking, I think suggestions should be omitted and conditions cut down to a reasonable minimum. As to drawings, I think the minimum of necessary work should be asked for, and while conditions should be drawn up which ensure general uniformity, red-tape regulations on the subject may well be omitted. Mr. Alfred Waterhouse used to ask that each design should be illustrated by as few sketches as possible, which I think very reasonable. I am quite sure that reports might in most cases be dispensed with, and a printed form

with blank spaces for cost, materials, cubic measurements, and price be substituted; only typists would be damaged by the change. I am also strongly in favour of making promoters pay a considerable portion of the commission in case of work which is abandoned or delayed for more than a year. This would prevent promoters asking for designs first and then considering if it suits them to build, as is too frequently the case now. The most frequent cause of bad awards in my view is that conditions are ignored, and I think it might be gently hinted to Assessors that it is as easy to read conditions before an award is made as afterwards; I believe that the jury system would be calculated to bring about this result. I also think that designs which are at present sometimes overlooked by one Assessor would be more likely to be noticed by some member or other of the jury; also that, as what we really want is a result which should commend itself to general approval, we should be more likely to get it from the consensus of opinion of several men than from one man's judgment. Also there are occasions when any single man's judgment, though generally sound enough, goes astray, and in such cases he would probably be corrected by his colleagues with good results. It has been urged that the strongest man of a jury will have his way, and this is not to be regretted; but he would be checked by his colleagues if he proposed to do anything which is obviously unsound. It has been urged that a legal jury would frequently go astray but for the judge's summing-up; but it must be remembered that the members of a jury have usually no legal knowledge, whereas our juries would be composed of judges with a trained knowledge of the subject-matter. Assuming also that each member of a jury is a competent Assessor—and if he be not his appointment is a mistake—we get the greatest amount of safeguard against possible individual aberration. The jury system is objected to by some because it is said that it would do away with the personal sense of responsibility. Were this so, it would be an equally strong argument against any system of partnership, but I have never heard this brought forward. I should rather put it that, if so slight a thing does away with a man's sense of responsibility, he is unfit to act singly; for it amounts to this, that only fear of being directly charged with a mistake will make a man honestly try to avoid it, which to my mind is equivalent to putting a man in a very low moral category. The real jury system, and to my mind the only one worth trying, is that which I understand is universal in France and America, the decision of three or more Assessors, each having a voice in the decision. Naturally, the less important competitions would be decided by younger and less eminent men than the larger and more important ones, but in each case the members of a jury would be on an equal footing, and they would (I take it) elect the most suitable of their number to communicate with the promoters. There is another method which has support in many quarters, that is, that there shall be one Assessor, and two assistants who may express an opinion, but who will have no vote. I may be entirely wrong, but it seems to me that this is no jury system at all, but the one-man assessorship assisted by two crutches. If these assistants are not fully qualified and capable men they should not be appointed; if they are I do not see why they should not have a voice in the decision. If they sway the Assessor they might as well have a vote; if they do not they seem to me to be superfluous. Also

it is at present always possible for an Assessor to take with him a second man or two men, and to confer with them if he chooses to do so and believes that it would be of assistance. I am a little afraid, also, that it would lead to the Assessor being consulted as to the assistants he would like to work with, which would further operate against their expressing their views with absolute freedom. There is one other suggestion I should like to make. Whatever is finally decided on, I believe that a suggestion I made some years ago is worth serious consideration. It is that every year a list of Assessors should be drawn up—possibly by the Competitions Committee and the Council—and submitted to the General Body. These Assessors should consist of architects who are considered to be fit and proper persons to act as Assessors for various types of buildings. From this list Assessors should be nominated by the President. When I proposed it, it was criticised as an infringement of the President's prerogative; but in reality it is nothing of the kind. We exact year by year a heavier tax on the time and services which our Presidents render so freely and generously for the common good of all. Now even if the President has more knowledge of competitions and Assessors than any one of us, the collective result of many men's experience may be of use to him, and by adopting some such system we may be able to help him. The general consensus of opinion will from time to time show what changes should be made in such lists, and only good can, as far as I see, come from such a system. I also wish it were possible that some special committee could be formed to investigate legitimate complaints as to the conduct of competitions. As I have said before a bad award is no crime on the part of an Assessor, but at the same time it does indicate that a mistake has occurred. I am not suggesting such inquiries with a view to reversing awards given, but as a means of avoiding the repetition of similar mistakes, and my suggestion is that the Competitions Committee, having had such a complaint before them, should decide whether or not to ask the Council to refer the case to the special committee formed to deal with such cases. I think, in conclusion, we should remember that in no other profession is it possible, as with us, very largely to decide for ourselves whose works should be added to the architecture of the present, and that such a power should be in every possible manner safeguarded from abuse and error. My reason in proposing a limit of cost for the application of the jury system is that I do not think promoters can be expected to pay more than the fees scheduled in the R.I.B.A. Regulations, but that at that point a fee is paid for which the services of three competent men can be obtained. I therefore move the resolutions standing to my name.

Mr. A. W. S. Cross, M.A. [F.], in seconding the resolutions, said that the whole line of argument in favour of the proposed change had been so fully dealt with by Mr. Wills, it was not necessary for him to waste the time of the Meeting by any statement in support of facts which were evident to most of them. With regard to the jury system which Mr. Wills advocated, he confessed he was not quite so enthusiastically in its favour as he had been some time ago. They were none of them inclined altogether to accept the awards of the jury, for instance, in the case of the "Peace Palace" competition at The Hague, or more recently in that of the London County Hall. At the same time the system had worked well for many years in America and in France, and he thought it should be given an extended trial in this country.

Mr. GEORGE HUBBARD, F.S.A. [F.], said he had listened with much attention to Mr. Wills's proposal, and had noted down what appeared to be the essential points. Mr. Wills suggested that in competitions of £15,000 and upwards three Assessors should be appointed. The three Assessors, he understood, should be men of equal standing, and the fees which formerly went to one Assessor should be divided by 3, so that each would have his fair share. The principle of a jury system, in his opinion, was a perfectly sound one, in spite of recent results; but he was not at all satisfied that Mr. Wills's proposal, with its hard-and-fast limitations, was the best possible conception. He was not sure that the limit ought to be put at £15,000, or that three Assessors were the right number; but the jury principle was one he was ready to support. He would therefore move as an amendment, "That this Meeting approves of the principle of the jury system in assessing competitions, and that the question be referred to a committee of members of the Institute to consider and report." He put that forward as an amendment because he felt that by carrying Mr. Wills's resolutions introducing a rigid rule they might on further consideration find such a rule not to be the best for their purposes. The other matters referred to by Mr. Wills they would all heartily endorse. He personally felt that the conditions, whether good or bad, of any competition ought to be rigorously observed by every competitor. He also thought that Mr. Wills's remarks with regard to the costs might be considered with advantage, for these costs could be very much curtailed.

Mr. F. CHATTERTON [A.] seconded the amendment.

Mr. H. HEATHCOTE STATHAM [F.] said he was very much in sympathy with Mr. Wills's motion, but he did not understand the reason for his proposal of another special committee to settle the point whether a competition had been rightly conducted or not. The Competitions Committee was exactly the right body. Why increase the machinery?

Mr. MAURICE B. ADAMS [F.] asked if it would not be better if Mr. Wills withdrew his resolutions. There might be some present who would be induced to vote for his proposal not knowing the views or the particular form which the consideration of the subject might take on the Council; but, inasmuch as Mr. Hubbard had expressed what many of them felt, he thought it would be very much better for the Council to deal with it. It was a very big question. He for one saw difficulty in inducing public bodies to adopt the principle of three Assessors. They had been fairly successful (notwithstanding that the Assessors' judgment had not been in all cases satisfactory to the competitors) in their advance during the last quarter of a century as regards the conduct and results of public competitions. Public bodies had been induced to recognise the Institute; and no one regretted more than he did when the authority of the Institute had been challenged, and when the Institute had not been allowed to exercise its beneficial influence over the conduct of competitions. He thought that, before voting, every member in that room should be fully convinced that the amendment was not put forward with any intention to shelve the subject. Having agreed upon the principle, Mr. Hubbard's proposal would be the best course to adopt, and he felt it would be much better if Mr. Wills and Mr. Cross were to agree to withdraw the resolution in favour of the amendment.

THE PRESIDENT: Your amendment, Mr. Hubbard, is that the Council should appoint a committee?

Mr. HUBBARD: I have only suggested that a committee should be formed, and should report to the Council.

Mr. G. A. T. MIDDLETON [A.] suggested that the present Competitions Committee would be the right one to deal with the matter.

Mr. EDMUND WIMPERIS [F.] asked leave to intervene for a moment as Hon. Secretary of the Competitions Committee.

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He had come to the meeting expecting to find—considering the part that competitions played in the modern architectural world—that the room would not be large enough to contain the members who would take an interest in Mr. Wills's motion. With that motion, so far as it went, he was heartily in sympathy. He thought that some improvement on the present method of assessing competitions might be initiated by the Institute. His experience on the Competitions Committee had borne in upon him the fact that it was not merely the competition where the award created a great sensation, because it was so manifestly in the face of all professional opinion, that was in question, but the assessing of the quite small competition, which the architectural public did not get into contact with at all. Those cases were constantly referred to the Competitions Committee, and, speaking for that committee, what they felt was, that until they had got promoters and public bodies to accept the selection by the Institute of the Assessor and to abide by his award—until that acceptance of a nomination from the President of the Institute was much greater, much wider, and much more ready than it was at present, they had to be as careful as possible in throwing any blame or making any criticisms which would weaken the position of an Assessor appointed in that way. He was open to correction if he were wrong, but he thought in all cases which at the moment occurred to him that the principle on which the Competitions Committee had acted had been that until that principle was much more widely and readily accepted they had to support the Assessor. It was obvious that a case occasionally occurred where the Assessor had definitely committed an error of judgment; and he thought that Mr. Hubbard's amendment might help to rectify an error of that kind. He did not quite agree with Mr. Wills that the proper method of overcoming the difficulty would be by introducing the jury system. They had just seen the first application of that system, and in its most flowery type. They had seen one of the Assessors appointed by the competitors themselves—and if one desired a jury system under its best possible aspect, one could not have it better than that one of the Assessors should be appointed by the votes of the competitors themselves. He ventured to say that they had seen the breakdown of that system. A suggestion thrown out that evening seemed to commend itself—at all events to his humble judgment—as a very much better thing, that is, that when the President was asked to nominate an Assessor, he should nominate the best man he knew competent to deal with the particular class of work in question; and, having done that, the Competitions Committee should be asked to nominate two assistants—junior men who had done something in the way of winning their spurs, men who were known to be keen, and who had qualified to some extent in the particular branch of work to be assessed. These assistants should act with the Assessor himself; they should not have a vote, but the Assessor should not be able to give his award in the face of their honest conviction that he had overlooked some particular plan, or that some merit in a particular plan was worth a little more consideration than he had given to it. He should like to carry the suggestion a point further, and to say that the Assessor having been appointed by the President, the two assistants might be nominated by the Competitions Committee, and that the Award should not be sent in to the promoters until the President had had a letter from the Assessor himself, countersigned by the two assistants, saying that they entirely agreed with the Award proposed to be made. If that system were adopted by the Institute, it would first of all ensure the Assessor himself being a competent person; it would also safeguard him from overlooking a design of any merit; it would further prevent the assistants from carrying the award against the judgment of a more experienced man; and it would also give the President of

the Institute the opportunity of intervening before any mischief was done, if in the opinion of the two younger men the Award was unsatisfactory in any particular. So that, under circumstances of that sort, if it happened that the two young men should sign a minority report to the President, the President himself would be able to intervene and make quite certain that the Assessor was right before the Award went in. As to the appointment of a special committee to deal with the question, he really thought, in view of the empty benches that evening, that that was the only way it could be dealt with consistently with the dignity of the Institute, because to carry such a resolution as Mr. Wills had moved in a half-empty room, on a question of such importance to the profession, seemed to be altogether wide of the mark; but if the question was to be referred to a committee, he could not quite see why the Competitions Committee itself should not be competent to deal with it. He did not think he would be revealing the secrets of the charnel-house in a way that would be considered contempt of court if he said that resolutions and recommendations from that committee had gone to the Council at different times, and had been treated with a lordly amount of disdain, which apparently the Council had been entirely justified in meting out to them when one considered the support Mr. Wills had received that evening; but, nevertheless, those recommendations had gone up from the Competitions Committee, and although it was very frequently called to task, because when unsatisfactory conditions were published it had to deal with the promoters, and to carry on, perhaps, a somewhat protracted correspondence with them before it could get those conditions amended, and eventually had to blackball the competition when it was quite evident that the promoters did not intend to amend their conditions;—although they had all that to deal with, he believed that the committee was quite competent to report to the Council on the question before them. He would suggest that Mr. Hubbard's amendment should be modified in such a way as to make the Competitions Committee the body to deal with the matter.

MR. HUBBARD said he was quite prepared, if his seconder was, to agree to Mr. Wimpey's proposal; and as Mr. Wills had taken so much trouble in the matter, he thought it would be a good thing if he could be co-opted on to that committee. He would like also to suggest that Mr. Jemmett, whose design for the County Hall was a most excellent one, should also be co-opted on to that committee.

THE PRESIDENT: I think the Council have power to do that, and it might be brought up at their next meeting.

MR. EDWIN T. HALL, *Vice-President*, said he should like to speak to the motion, because it was a common principle underlying any suggested reform that some reason should be shown for supposing that the reform suggested would be an improvement. He ventured to suggest that Mr. Wills had not shown in his argument that if they had a jury of three they would be any better off than before. He must confess that his sympathy was much more with the suggestion, which he believed emanated from the President in his Address the year before last, of having an Assessor with two assistants. What evidence had Mr. Wills brought before them that a jury would give them better results than they had had hitherto? They had had The Hague Competition, but would anyone bring that forward as an instance to show that the best results had been obtained from the jury system? They had had another jury in a more recent competition. He did not know whether Mr. Wills would suggest that the result of that competition had demonstrated that the jury system was a much better system than that under which they had been working. He thought that before this reform should be commended to a meeting of the Institute, Mr. Wills should show them that the brilliant results of the jury system had

been so conspicuously shown in recent cases that they would gain greatly by adopting it in future. He ventured to suggest that he had altogether failed to do so. The great thing they ought to impress upon Assessors was that when there were conditions they must abide by those conditions. That was the whole secret. If Assessors gave the go-by to conditions, they would never get a result satisfactory to anyone. Let the Assessor be himself judicial in his mind, and when he is a good man (as Assessors generally are) they would get a good result. He said this in all seriousness, and with a full sense of responsibility. An Assessor might commit an error of judgment, but he would not make mistakes such as they complained of. It was not so much errors of judgment, but the overlooking of what competitors thought to be important points in their designs. The scheme which emanated from the President was a much better one than that suggested by Mr. Wills: it was that there should be an Assessor with a full sense of his responsibility; but as every man was fallible, it was a very good thing that he should have somebody whose business should be to draw his attention to points which possibly might have escaped him. When an Assessor had a mass of drawings—it might be hundreds—to wade through, it was quite conceivable he might overlook something; but if he had two assistants—younger men, keen, and full of energy—they would be only too glad to point out facts that the Assessor should take into consideration. If the proposal were on such lines as that, it would have his very cordial support, and he should like to propose, on Mr. Wimperis's suggestion, that the matter should go to the Competitions Committee to consider it in all its details, and to report to the Council with a view to its adoption in that room later on. He would suggest, further, that in competitions it might be possible to make the conditions less in number and the suggestions more, so as not to hamper the men too much, but to lay down certain rules, which should be as the laws of the Medes and Persians, beyond which no one should go. As regards the question of the remuneration of Assessors: one could not expect promoters to pay a larger fee than they had been accustomed to pay, and if they were to have three leading men in the profession to assess a small competition, it must be remembered that every labourer was worthy of his hire. It was all very well to say that they should take it as an honour, but men had to live, and if three men of equal rank were only to be offered five guineas or ten guineas for assessing perhaps 150 sets of drawings, they would never get men of standing to undertake it; they could not afford it—it was impossible. No barrister would do it, and no engineer would do it; and why should an architect?

Mr. WILLS explained that the limit he suggested meant that each one of the three Assessors would get something like £20, and he did not suggest that the leading men should always do it. Small competitions might be taken by younger men, so that the hire might be suited to the labourer.

Mr. HALL said he only mentioned that as one of the facts which the Competitions Committee would have to consider if it should be sent to them to deal with. He thought they ought to deal with the whole question, and he felt strongly that they should not now commit themselves to the principle of a jury of three, but that they should consider the other alternative, which the President, with his great experience, had suggested; and he believed that that was the line on which, possibly, they might very reasonably come to a compromise on this vexed question. He urged this course very strongly on the Meeting.

Mr. HUBBARD asked if Mr. Hall intended that the two junior advisers to the Assessor should have any voting power, or only be in an advisory position.

Mr. HALL observed that that was one of the details which the Competitions Committee would have to consider very

carefully. He thought it should be an advisory position, but one which should be sufficiently strong to influence the chief Assessor who had to make the award; and he would add just one word—they must not let the public think that they were dissatisfied with the Assessor on the lines they had taught them to adopt. If they did, the public might refuse to have Assessors at all, and that would be a very grave question. Therefore it required very great circumspection before they attempted, in face of the public, to change the system. They should keep it as an Institute matter that there must be assistants to the Assessor, and the President would only appoint the Assessor on the condition of his observing the rule laid down. This, he thought, would not disturb the mind of the public, which was very important, while competitors would get what they desired.

Mr. Wm. WOODWARD [F.] said he was sorry that Mr. Wimperis had reiterated his lamentation that this subject was being brought before half-empty benches. Some of the most important subjects which had been brought before the Institute had been delivered before half-empty benches, and he had in his mind his own criticism annually on the Annual Report. It appeared to him from what Mr. Wimperis had said and from the few almost *sotto voce* observations which had come from the front of the room that the jury system had, to use Mr. Wimperis's words, broken down, and it was proposed now by Mr. Wills that it should be retained. With regard to the jury system having broken down, he thought it would be a very lamentable thing if, the Institute having practically agreed to the jury system in the recent instance mentioned, it got to the ear of the public that the Institute had expressed its disapproval of the jury system in that particular case. He thought it regrettable that that competition having been conducted practically with the approval of the profession, they should call it in question at that meeting. He thought the result had been perfectly fair. He did not say that anybody suggested that it was unfair, but the observation had been made that the jury system had broken down. With regard to the motion, it seemed hard upon a competitor engaging in a competition, the cost of which would be £14,900, if he were not to have the benefit of a jury, while the competitor in a £15,000 competition would have that benefit. If there was a competitor at all, and it warranted the appointment of an Assessor, he did not think they should limit the sum at which the jury should be appointed. Again, with regard to the fees, it might be that he did not read up his Institute literature carefully enough, but he was not aware that there was any particular fee agreed upon.* Mr. Wills stated in his opening speech that he objected to details being given by the promoters of competitions. His opinion, however, was that such details were very useful indeed to competitors. If they knew exactly what was wanted with the sizes of the various apartments, surely that must be of assistance to a man who could allocate these particular apartments to their proper positions on the site. Speaking for himself, he should not object to that at all. With regard to the list of Assessors, Mr. Wills, he thought, had suggested that there should be a list practically published, or, at all events, posted up in the Institute. That, however, would be very invidious. If they once began to publish a list of Assessors, which list had been suggested by the Council, they would very likely find many men not included in that list who, it would be thought, ought to be, and this would give rise to a kind of comment which was not at all desirable. He thought they had better not have the list. He agreed with much that Mr. Wills had said, and agreed thoroughly with a great deal that Mr. Hall had said; but after finding that

* The note appended to the Regulations for Competitions states:—"The usual R.I.B.A. Scale of Charges for Assessing Competitions is the sum of thirty guineas, plus one-fifth per cent. upon the estimated cost of the proposed building."—Ed.

the main proposition was the jury, and after having found that a large voice in that meeting had lamented the fact that the present jury system had failed, it seemed to him it would be far better to leave this question as it was, and not to attempt to dictate too much to the promoters of competitions, because he thought directly the Institute began to dictate they would be brought under the denomination of a trade union who was attempting to force its wares, if he might use the term, on the promoters. If promoters came to the Institute and asked for an Assessor to be appointed, he personally had every confidence, whoever the President was, that the President knew the proper man to select for the particular branch of building with which that Assessor should be more thoroughly acquainted, and he had every confidence that the result would be that the proper Assessor or Assessors would be sent to the promoters.

THE PRESIDENT referred to the proposal that the question should be considered by the Competitions Committee with a view to reporting to the Council, and appealed to Mr. Wills to waive his motion and rely upon what the Competitions Committee and the Council should decide in the matter. He could assure the Meeting that the Council would approach the question with very great respect and with a wish to give it every possible attention. For his own part he had competed fairly often in his early days, and he knew something of competitions and of the duties of Assessors, and the subject had always been one of great interest to him. Recently he had had experience in The Hague Competition, and in his Opening Address of the year before last he had suggested the advisability of having an Assessor with two assistant Assessors. It had been suggested on the present occasion that those assistants should be appointed by the Competitions Committee. He saw no reason why that should not be accepted, and he saw no reason either why, if there were any serious difference of opinion between the Assessor himself and the assistant Assessors, an appeal should not be made to the President before the Award was made public. He saw no reason against that; but he assured them that the Competitions Committee first, and the Council afterwards, would approach the subject with every wish to thresh it out to a satisfactory conclusion. With regard to The Hague Competition, there was a book on the table before them containing not only illustrations of the successful designs, but also illustrations of some of the unsuccessful designs, and he thought that an inspection of these would show them that The Hague Competition with the jury system was an absolute failure. He had much pleasure in presenting this book to the Library.

Mr. CROSS asked leave to make a suggestion. He was speaking on his own behalf and not on behalf of the mover, but he thought it might be an inducement to Mr. Wills if they brought before the Council at its next meeting a proposal for the co-optation of, say, three members outside the Council to serve on the Competitions Committee, with a view to crystallising the proposals that had been made that evening. He suggested that if Mr. Hubbard, Mr. Jemmett, and Mr. Wills were added to the Competitions Committee while this question was being discussed everyone, including Mr. Wills, would be satisfied.

THE PRESIDENT: I have no doubt that the Council will take that suggestion into consideration.

Mr. WILLS, after some further remarks, intimated his willingness to withdraw his motion.

The proposition that the question be referred to the Competitions Committee to consider and report to the Council was then put to the Meeting and declared carried.

The International Competition for the Peace Palace at The Hague.

The President has presented to the Library of the Institute a folio volume containing seventy-four plates illustrating the six prize and a selection from the other designs submitted in this competition in 1906. The volume is a handsome presentation gift prepared under the direction of the Architects' Society of Amsterdam, that is, "De Maatschappij tot Bevordering der Bouwkunst," for which especial thanks will be due to the President from all who make its acquaintance.

Mr. Colclutt referred to the competition in his Presidential Address of the Session 1906-7, and it is unnecessary, even with this volume in hand, to attempt to reopen judgment upon the conduct of one of the most interesting competitions of our generation, or to allude to its relation to the, at present, burning question of assessing by jury.

We have here a conspectus of universal architectural ideals worked out upon a scheme practically unaffected by hampering conditions of special requirement or difficulty; freedom of expression has been unusually possible, and only what the architect himself feels and knows to be proper to the building of the great tribunal of the world's peace has been required of him.

The local interest of buildings, so specially preached and practised in England for half a century past, is out of court at The Hague, and without it the civil tradition of architecture vanishes; neither guildhall nor château can assist in the search for a Temple of practically arbitrated Peace, plus a library. Ecclesiastical art, itself wholly wrought in peace of them that make for peace, has no place, for the peace in view is not of the spirit but of the flesh, new in concrete idea, a late product of time, desirating a cradle rather than a community home. Whence can the motive be drawn? Without type, analogy, or precedent how feeble is any man's thought, how void and hollow the architect's!

Since the days of the competition for the Edinburgh Public Library—won by Mr. George Washington Browne (of notable prenomens), whose reappearance among the County Hall architects has given such pleasure to his admirers—when Mr. Carnegie initiated a progress of architectural competitions throughout the kingdom, until The Hague, this public benefactor of literature and thought, as well as of ecclesiastical music, has often made architects strive to express a practical appreciation of literature in library buildings. But in asking for a Peace Palace Mr. Carnegie was asking for more than he knew, and thereupon much furious thinking, and drawing too, ensued, of which a considerable portion is embodied in this volume of designs.

"L'art de l'époque" was the motto adopted by Herr Otto Wagner of Vienna (who will do the Institute the honour of receiving it at the Con-

gress) for his design, and as so often happens in competitions under pseudonyms, it carries sympathy and explanation with it into the consideration of the design. But, of course, all the designs, whether, like Herr Wagner's, frankly modern in the latest Viennese phase of *l'art nouveau*, or, as M. Cordonnier's, really modern in its phase of adapted free Renaissance, or skilfully reminiscent of the latest eighteenth-century palaces of the Netherlands, like Herr Hocheder's of Munich, all alike are epochal if not epoch-making. *L'art de l'époque* is not the narrow individualistic view of things which cleans the slate and memory incessantly of all accumulated results.

European Classic is well represented by M. Marcel's second premiated design—Parisian, suggestive perhaps of a played-out manner—and by Herr Wendt's heavy German Classic pile; while American architects successfully vie with their European brethren in claiming heritage in the living Modern Renaissance tradition of Central Europe. The English group are manifestly outside their influence; one and all are English, not European; the incurable (virtuously so maybe) habit of looking backward, rather than forward, for movement and ideal, contains all their designs within an insular boundary of feeling, and it is really difficult to realise exactly how Modern Classic English designs, solemnly conceived and executed, appeal to the Continental critic, born and bred in an active Renaissance atmosphere.

The book has, of course, its many freak designs, interesting, charming, amusing, and distressing. Volcanic vigour and vice struggle in many, breadth and peace are but rarely attained. *L'art nouveau* is exhausting itself, Parisian Classic has almost done so, Mediaevalism has now become exotic, and perhaps, after all, M. Cordonnier's freshness and quality are the most satisfactory sensations of the volume. In plan, the successful and premiated designs are quite powerful and convincing; sound planning must assert itself even in the most purely artistic and idealistic types of building. In draughtsmanship the foreign schools excel; it is of a quality peculiarly bred in the schools for the purposes of the great student competitions, compared with which our best results are meagre and dry. But in general principle, in movement, in influence, there are broadly written upon the elevations of M. Cordonnier's design, and on many others, the unmistakable results to European and universal architecture of the British school of building of the last half-century.

New life has come to the Renaissance tradition from the liberating influence of the Gothic revival. The Romantic school of design established here has pupils everywhere, and though English designers found themselves constrained, in this competition, to attempt a Continental eclecticism in Classic architecture, and thereby have not unnaturally failed, they may find in this

volume abundant testimony to the vitalising energy with which England has infected the world's thought, not in the narrower field only of decorative art, but in the greater world of architectural design.

BERESFORD PITE.

Mortar Experiments.

In accordance with the scheme of work sanctioned by the Sub-Committee of the Science Standing Committee of the Institute, the work of analysing samples of lime, sand, clay, trass, and pozzuolana, and making the necessary briquettes and blocks for testing the tensile and crushing strength of the mortars made with those materials in varying proportions, is being rapidly proceeded with in the laboratory of Mr. W. J. Dibdin, F.I.C., &c., Westminster, who has allocated two rooms for the special purposes of these experiments. Up to the present the various analyses are practically complete, in addition to which about seven hundred briquettes and blocks have been made and stored on shelves pending the expiration of the time allotted for breaking. As each set is tested the results are set out on a series of about eighteen diagrams, the curves thus obtained enabling the progress of the work to be watched. The periods during which the several sets of blocks and briquettes will be kept before being put on the testing machine are one month, three months, twelve months, and two years, so that the work will necessarily extend over a considerable period. In addition to the above a valuable and interesting collection of data is being obtained by the results of the analyses of a series of ancient mortars which have been forwarded to Mr. Dibdin by members of the Institute, amongst them being samples from the Roman wall under Leadenhall Market, from a Roman hypocaust at Chester, and from Allington Castle. As the special methods of investigation adopted by Mr. Dibdin set out certain features not shown in previous published analyses, the results of the investigation will be of special and peculiar interest.

H. D. SEARLES-WOOD,
Hon. Sec. Science Committee.

Winchester Cathedral.

A meeting on behalf of the Winchester Cathedral Preservation Fund was held at the Mansion House on the 2nd inst., the Lord Mayor presiding. Among those present were the Archbishop of Canterbury, the Bishop of Winchester, Lord Winchester, and the Dean of Winchester. The Lord Mayor remarked on the small attendance, but expressed himself confident that when an account of the condition of this great national monument appeared in the Press, together with particulars of what was being done to make it safe for the future, the requisite funds for completing the work of restoration would be forthcoming.

The Archbishop, in the course of an eloquent address, remarked that Winchester Cathedral and its needs did not constitute a local question only, but concerned the whole country. It was the cathedral of the ancient capital of England—the centre of an empire which in the days of Canute extended from Scandinavia across the sea. The present fabric was linked up with something which, quite apart from its architectural beauty and consecrated connections with whole generations of worshippers within its walls, gave it a place in the hearts of all those who were interested in the education of the people. Nobody who knew its history in the past, or its traditions, which they desired to be fruitful in the present, would fail to put in the very first place among the founders of English education, as they knew and valued it, the name and figure of William of Wykeham. He was identified, as few men had ever been with a great building, with Winchester Cathedral. Many other places showed his designing power and skill, but Winchester Cathedral afforded a unique example of the magic of a great man in bringing his thought and powers to bear upon the work of transforming, in a way he considered wise and beautiful, a monument of the past into the noble and dignified monument that we had at present. He wished God-speed to those who had undertaken a difficult task, and he trusted that they who felt no less interested than the people of Winchester in the Cathedral would help to set things straight and to make the fabric strong.

The Dean of Winchester (Dr. Furneaux) said that, so far as could be seen at present, they would require £86,806 to carry out the necessary work. There was no security, however, that, as the work proceeded, they would not find further mischief, requiring the estimates to be increased. So far £51,621 had been received, leaving them to raise £35,185. To obtain the last £20,000 or £30,000 was always a hard task, and he looked forward with some anxiety to raising the balance of the amount required. The subscriptions had unfortunately shown a little falling-off of late. They owed a deep debt of gratitude to the City Companies. The Goldsmiths' Company had given, first, £500, and then £5,000, and had undertaken the entire expense of repairing the west front, and the Mercers', the Merchant Taylors', and the Clothworkers' Companies were among the other City guilds which had generously contributed.

Mr. T. G. Jackson, R.A., thought that the misfortunes of the Cathedral began almost as soon as it was built, owing to the foundations having been built on what was originally the borders of a bog. The eastern part of the Cathedral had been underpinned, and might now be regarded as secure. He described the cracks and fissures in the walls of the south transept. This had now been shored up in such a way that he hoped it would "go on crutches" until there were funds to put it right.

The north transept was in hardly a better condition. In one corner twenty-five tons of concrete had been injected. They now had to leave further work there for want of funds. As to the rest of the building, a good deal required to be done, but fortunately it was not in such a bad state as the parts he had mentioned.

Lord Winchester, referring to the criticism which had been levelled against the manner in which the restoration had been carried out, said that on their side they were quite satisfied not only with the care which their architect had taken to preserve the majesty and beauties of the fabric, but with the skilful way in which their engineer had carried out the work.

The Bishop of Winchester stated that the response throughout the diocese of Winchester to the fund had been very generous, and, in view of the support which they hoped to obtain in London and throughout the country, they felt confident that the work they had undertaken would be achieved during the next few years.

THE WOODCARVER AT ST. PAUL'S.

25th February 1908.

To the Editor JOURNAL R.I.B.A.,—

SIR,—Mr. W. J. Gribble's reprint is very interesting, but has he satisfied himself that it is not a forgery? I wish I could give him the reference where I have previously seen it reprinted, and also another reference to a dismissal of the same as an obvious falsification. I should be much interested to know that it is undoubtedly genuine, but I am afraid, on the face of it, that there is considerable reason for the doubts which I have seen thrown upon it, in spite of a certain degree of apparent simplicity in the contents. Readers of the *Carved Cartoon* will recall the ingenious use of fragments of Pepys and Evelyn to weave a romance round the name of Grinling Gibbons.—I am, Sir, very respectfully yours, ARTHUR T. BOLTON [A.].

The Athenæum, 27th February 1908.

To the Editor JOURNAL R.I.B.A.,—

SIR,—I am sure that many members of the Institute have read with great interest a letter printed in your JOURNAL of the 22nd inst., upon the authority of Mr. Gribble, under the heading "The Story of a Woodcarver of St. Paul's." The title is calculated to excite curiosity, and as I read the letter which purports to have been written early in the September of 1699 by the ingenious—or should it be ingenuous?—young countryman "Phillip Wood from London" as Mr. Gribble calls him—curiosity changed to amazement, bewilderment almost. The extreme modernness of the diction, of the ideas, and of the spelling in this

pretty and touching "short story"—for it is really not so much a letter as a complete romance in miniature, skilfully recounted—quite confounded me. I compared with it a letter of Grinling Gibbons, written some fifteen years previously, and of which a reprint appears in the notes to Wheatley's *Evelyn*: I was charmed to see how much our artizans had improved in education in that short time. Again, I compared with it a letter of Sir Christopher Wren's, written barely three months before that of the ingenious young woodcarver who reads "Master Shakspear his works" as he wanders about the fields of Sudbury, and sells a boxwood carving to Mr. Addison or Addington—he is not sure which. I was charmed to find that he spells and expresses himself in more modern wise than Sir Christopher himself. It is a pity that this remarkable document should be veiled in the anonymity of "a manuscript preserved in the British Museum." All the manuscripts in that library are, I believe, carefully catalogued: will not Mr. Gribble or his correspondent favour us with the name of the collection in which the letter appears, and its number? In the meantime I should like to make a few observations which occurred to me on reading, and re-reading, this truly remarkable document. Up to the year 1709, when Tonson published his octavo Shakspear in six volumes, the only edition of Shakspear's works which had appeared were the first four folios, all of them handy little volumes about 13½ inches by 8½ inches, containing some four hundred pages. Did the ingenious Phillip (who, I notice, writes him down as "Shakspear," though he is always spelt "Shakspear" in the folios: I note this because his spelling is generally so accurate) slip his folio into his pocket as he went to walk in the fields of Sudbury? He must have had a special pocket. Further, as to Mr. Addison or Addington. I have suffered a great disappointment over this, as I had hoped there was in it some reference to a well-known man of the day. Addington I had at once to dismiss: the well-known politician of that name flourished one hundred years later; so there remained Joseph Addison. I find that he was in 1699 but twenty-seven years of age, not yet known to fame, and very short of funds; so he is unlikely to have given ten guineas for a piece of carving, more especially as in August of that year he was already in Paris, on his way to Italy. This, alas! extinguishes the hope that another proof of his well-known humanity had been unearthed. The references to carving in Melford and Sudbury churches, the "elephants and lions" carved for Master Ralph Haybittle, the identification of the amiable Quakeress of 9 Ivy Lane, offer a wide field for research and surmise; but this letter is already long. I cannot help remarking, however, on the interesting light thrown on the procedure of those days and on Wren's character by those remarks

of his recorded by Phillip Wood. "I engage you, young man; attend at my office to-morrow forenoon." He is not to work with the other carvers on the job or in the shop, under Grinling Gibbons, but goes straight to work in the architect's office. How few of us would have behaved in that way! How unlike what we know of Wren, too, is his sententious remark to the bashful Phillip: "A great national work is entrusted to my charge: it is my solemn duty to mind that no part of the work falls into unworthy hands." This is more like "the Nelson touch" than the words of a great scientist and truly modest man. I think we owe great thanks to Mr. Gribble for bringing the letter to our notice, and I trust he will complete the kindness by acceding to the request made above, and enabling us to identify the document among the thousands in the British Museum.—I am, Sir, yours faithfully,

AMBROSE POYNTER [F.].

P.S.—I notice in your issue of 7th December 1907, p. 14, Mr. Ralph Nevill's letter on brickwork, in a footnote to which he states that the reference in a document of 1437 to the "bere-brewers" "considerably antedates the time generally assigned for the introduction of beer into England." Beer, unless I am badly mistaken, has been brewed in these islands for 900 years at least. Breweries are referred to in the Assize of 1212, which regulated building in London, and Burton-on-Trent was in the thirteenth century already known for the excellence of its water for brewing purposes. Perhaps I have misunderstood Mr. Nevill, but he makes his statement without qualification.—A. P.

* * * Mr. Gribble's attention having been called to the doubts cast upon the genuineness of the wood-carver's letter, he replies under date 2nd March: "With reference to the authenticity of the 'Story of a Wood-carver,' I can only say that my informant copied it from some magazine, of which he has forgotten the name, some twenty-five years ago. The spelling and punctuation have no doubt been modernised in many places. I am unable to give any reference by which it may be found at the British Museum, but probably the authorities there could set the matter at rest." In a later letter Mr. Gribble states that he is making inquiry at the Museum.

Mr. W. T. Oldrieve [F.] asks us to mention that the two illustrations of ceilings of Holyrood Palace in his paper on Royal Scotch Palaces [JOURNAL, 25th January] were reproduced from prints inadvertently taken from negatives belonging to Mr. George P. Bankart, and prepared expressly for his book on "The Art of the Plasterer" to be published shortly by Mr. Batsford.

MINUTES. IX.

At a Special General Meeting held Monday, 2nd March 1908, at 8 p.m.—Present: Mr. Thomas E. Colclutt, *President*, in the Chair; 33 Fellows (including 15 members of the Council), and 23 Associates:—

The President announced that the Meeting was convened, pursuant to By-law, for the purpose of electing the Royal Gold Medallist for the current year, and moved, in accordance with notice, that M. Honoré Daumet be elected for the honour.

Mr. Alexander Graham, F.S.A., *Hon. Secretary*, seconded the resolution, and gave a brief account of M. Daumet's professional career and works. Whereupon it was

RESOLVED, by acclamation, that, subject to His Majesty's gracious sanction, the Royal Gold Medal for the promotion of Architecture be awarded this year to M. Honoré Daumet, Membre de l'Institut de France [*Hon. Corr. M.*], for his executed works as an architect and for his distinguished services in the cause of architectural education.

The Special Meeting then terminated.

At the Ninth General Meeting (Business) of the Session 1907-08, held at the conclusion of the above-minuted Special General Meeting and similarly constituted, the minutes of the Ordinary General Meeting held Monday, 17th February 1908 [p. 277], were taken as read and signed as correct.

The following members attending for the first time since their election were formally admitted by the President—viz. James Davidson (Coatbridge, N.B.), John Arthur Smith (Basingstoke), Henry Victor Ashley, *Fellows*; and William Godfrey Milburn, B.A.Oxon., *Associate*.

The Hon. Secretary having formally acknowledged the receipt of books presented to the Library, a cordial vote of thanks was passed to the donors.

The following candidates were elected to membership by show of hands under By-law 9:—

AS FELLOWS (9).

HENRY MARTINEAU FLETCHER, M.A. Cantab.
LAURENCE KIRKPATRICK HALL.
EDWARD MANSELL (Birmingham).
GODFREY PINKERTON.
CHARLES HENRY BOURNE QUENNEL.
THOMAS ROBERT RICHARDS.
WILLIAM GARDNER ROWAN (Glasgow).
MAXWELL MABERLY SMITH, B.A. Cantab.
WILLIAM B. WHITIE, Glasgow.

AS ASSOCIATES (31).*

ANNESLEY HAROLD BROWNRIGG [*Probationer* 1903, *Student* 1905].
WILLIAM THOMAS CLARKE [*Probationer* 1901, *Student* 1904].
VERNON CONSTABLE [*Probationer* 1902, *Student* 1904].
HENRY RALPH CRABB, Assoc.M.Inst.C.E. [*Probationer* 1901, *Student* 1901].
JOSEPH BERKELEY CUBEY [*Probationer* 1900, *Student* 1904].
FRANK DONALDSON [*Probationer* 1904, *Student* 1905].
JAMES WESTBROOK FARMER [*Probationer* 1899, *Student* 1903].
GEORGE HARRY BERTRAM GOULD [*Probationer* 1900, *Student* 1904].
PETER KYDD HANTON [*Prob.* 1905, *Student* 1906].
EDWARD HAROLD WALDEGRAVE HARLOCK [*Special Examination*].
JOHN ANSTICE HARRISSON [*Special Examination*].
ALFRED JOHN HEALEY [*Prob.* 1900, *Student* 1904].

* The Candidates for Associateship passed the Qualifying Examination in either June or November of last year.

HENRY LEICESTER HICKS [*Probationer* 1902, *Student* 1905] Newcastle-on-Tyne).

FRANCIS HENRY JONES [*Special Examination*].

ALLAN SCOTT MILLAR [*Probationer* 1898, *Student* 1902].

CHARLES PERCY MOSS [*Probationer* 1897, *Student* 1901].

STUART MILL MOULD [*Probationer* 1894, *Student* 1897].

ARNOLD PEARSON [*Probationer* 1901, *Student* 1903].

CECIL ROSS PINSENT [*Probationer* 1901, *Student* 1903].

ARCHIBALD PURSGLOVE [*Probationer* 1901, *Student* 1904].

WALTER ADOLPHUS RITCHIE-FALLON [*Probationer* 1906, *Student* 1907].

MAX EDWARD STAHL [*Probationer* 1903, *Student* 1904].

LEO SYLVESTER SULLIVAN [*Probationer* 1898, *Student* 1903].

JOSEPH HENRY TAYLOR [*Probationer* 1899, *Student* 1901].

GILBERT MACKENZIE TRENCH [*Probationer* 1901, *Student* 1904].

CECIL TREVITHICK [*Special Examination*].

PERCY FRANCIS WARREN [*Prob.* 1901, *Student* 1904].

ROWLAND WELCH [*Special Examination*].

GERALD BERKELEY WILLS [*Probationer* 1902, *Student* 1905].

CHARLES WOODWARD [*Probationer* 1897, *Student* 1899].

EDWARD LANCELOT WREN [*Probationer* 1901, *Student* 1904].

AS HON. ASSOCIATES (2).

THOMAS BROCK, R.A.
WILLIAM JOHN LOCKE, B.A. Cantab. *

Mr. Herbert W. Wills [A.], in accordance with notice, moved the following resolutions:

1. That for all competitions for buildings of £15,000 and upwards a jury of three Assessors be appointed.
2. That the fees paid to such Assessors be the same in total amount as the fee hitherto paid to one Assessor.

Mr. A. W. S. Cross, M.A. [F.], seconded the resolutions. Mr. George Hubbard, F.S.A. [F.], seconded by Mr. Frederick Chatterton [A.], moved as an amendment: That this Meeting approves of the principle of the jury system in assessing competitions; and that the question be referred to a Committee of the Institute to consider and report.

A suggestion that the Committee to deal with the matter, as proposed by the amendment, should be the Competitions Committee was accepted by Mr. Hubbard.

The sense of the Meeting being expressed in favour of the amendment, Mr. Wills, at the instance of the President, consented to withdraw his resolutions, and it was finally resolved that the question should be referred to the Competitions Committee to consider and report to the Council.

The President stated that the Council would consider a proposal by Mr. A. W. S. Cross that three members outside the Council should be co-opted on to the Competitions Committee to assist in their deliberations on the subject.

In the course of the discussion, a suggestion of the President in his Opening Address for the Session 1906-8—viz., that an Assessor of a competition should be aided in his duties by two advisers, who should have no voice in the ultimate decision—was favourably commented upon.

The President drew attention to, and invited inspection of, the volume of designs submitted in The Hague Competition, which he had presented to the Library [see p. 304].

The proceedings closed, and the Meeting separated at 9.30 p.m.

